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# THE VIOLIN TEACHING METHOD OF SHINICHI SUZUKI IN ITS THEORETICAL AND PRACTICAL APPLICATION TO MUSIC AND MUSIC EDUCATION IN THE UNITED STATES

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by

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# THE VIOLIN TEACHING METHOD OF SHINICHI SUZUKI IN ITS THEORETICAL AND PRACTICAL APPLICATION TO MUSIC AND MUSIC EDUCATION IN THE UNITED STATES

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# CHAPTER I

## THE PROBLEM AND DEFINITIONS OF TERMS USED

In recent years, a concern on the part of music educators has been expressed because of the limited interest young people have for fine music and for playing the orchestral instruments. Thus educators have been looking to the programs of other countries and the successes which others have met. One program which is worthy of study is the Talent Education program of Mr. Shinichi Suzuki of Matsumoto, Japan.

### I. THE PROBLEM

Statement of the problem. It was the purpose of this study (1) to ascertain the basic theories and philosophies of Suzuki's Talent Education; (2) to study with what success his method has been attempted in a few instances in the United States as well as Japan; (3) to conclude what possibilities the application of Suzuki's theories might have in relation to music and music education in the United States; and (4) to include any implication in relation to educational concepts in general which the Suzuki method may have.

Significance of the study. A number of persons in this country have recently become interested in the Suzuki

method of teaching youngsters to play the violin. These persons are particularly interested in the success of this method in Japan and its possible adaptation to music education in the United States. Even though the outlook concerning the American string instrument instruction program has become more optomistic in the past decade than at any time since string class teaching was started in Boston some fifty-five years ago, concern has been expressed over the fact that very few children at either the elementary or secondary grade level are capable of playing a string instrument well.[1] In relation to this concern, the prominent string music educator, John Kendall, stated:

> We are realizing as never before, that strings, and string playing are at the heart of the nation's musical development, and must be a basic concern of all musicians and music educators to insure continued progress.[2]

Further, people in general are not aware of the beauty and satisfaction to be found in the knowledge and appreciation of fine music.

To a degree, Suzuki has reportedly developed a method of teaching which positively meets these areas of concern. Thus an appraisal of the philosophies and teachings

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[1]John D. Kendall, "Strings in the USA - A Look at the Last Ten Years," American String Teacher, XII (January-February, 1962), 1.

[2]Ibid., p. 2.

of Suzuki which have supposedly contributed to a high degree of success in the music program of Japan may prove very worthwhile as it may possibly be related to enhancing and strengthening the music education program in the United States.

In an age which puts a strong emphasis upon an individual's personal self development and competence, a statement by the American philosopher, William James, which was quoted at the 1955 National Concert of Suzuki musicians in Japan, seems very pertinent.

> Compared with what we ought to be we are only half awake. We are making use of only a small part of our physical and mental resources. Stating the thing broadly the human individual thus lives far within his limits. He possesses power of various sorts which he habitually fails to use.[1]

In this light, Suzuki's statements on the education of children appear to be very significant. For instance, he stated:

> I wish to encourage you all to explore and develop the means by which all children can be educated to make full use of their abilities. . . . It is my belief that attention should be given to a child's education from the day of his birth.[2]

Each individual can certainly achieve the equivalent

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[1]Clifford A. Cook, "Japanese String Festival," Music Educators Journal, IVL (November, 1959), 42.

[2]Shinichi Suzuki, Every Child Can Be Educated, (Matsumoto, Japan), p. 1.

> of his language proficiency, in other fields. We must investigate methods through which all children can develop their various talents. In a way this may be more important than the investigation of atomic power.[1]

Thus, a consideration of the Suzuki method of teaching may be important in a study of the development of human talents.

Background information. Some thirty years ago, Shinichi Suzuki realized what to him was an amazing personal discovery. This was the fact that young children throughout the world are so educated that they learn to speak their native languages fluently, developing high linguistic abilities.[2] He then wondered at the possibilities of children gaining other abilities through this same method of linguistic learning. Having studied to be a concert violinist at Berlin's Higher Institute of Music, and having been employed on the staff of the Imperial Music School in Tokyo, Suzuki was naturally interested in the application of his discovery to music.[3]

Recovering from a serious illness shortly after

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[1]John D. Kendall, "A Report on Japan's Phenomenal Young Violinists," Violins and Violinists, XX (November-December, 1959), 242.

[2]Suzuki, op. cit., p. 2.

[3]"Playing By Ear," Time, LXXIV (August 24, 1959), 36.

World War II, Suzuki observed the deprived, unhappy children in his country and decided to try to provide those that could be reached with some creative activity that would help give new meaning to their lives.[1] Thus he founded the Matsumoto School of Music in his wartime home of Matsumoto, one-hundred-ten miles northwest of Tokyo. Because there were no violins available, Suzuki began teaching youngsters to play music by taking the one available violin from home to home. Shortly thereafter, since many parents and teachers became interested in this teaching procedure, Suzuki developed and published his first teachings manuals, small size violins were made available, and the Talent Education program had begun.

## II. DEFINITIONS OF TERMS

Talent education. Throughout this report, the term "Talent Education" shall refer to a process of education conceived by Shinichi Suzuki which applies the method of learning one's native language to educational activity.[2] It is a process involving many aspects of one's life and

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[1]John D. Kendall, "Talent Education - The Violin Teaching Methods of Mr. Shinichi Suzuki," (Edwardsville, Illinois: Southern Illinois University, 1964), p. 4. (Mimeographed.)

[2]Theodore Strongin, "Japanese Tutors Young Violinists," The New York Times, February 28, 1964, p. 31.

several key factors which must be understood as a whole. The primary purpose is to present all children with the opportunity to develop the potential which they illustrate in their ability to learn their mother tongue.[1]

Mother tongue. The term mother tongue was interpreted as meaning the native language which a child naturally learns from birth through the process of hearing and repeating.

Rote learning. The concept of rote learning was interpreted as meaning that learning which one does by hearing and seeing, memorizing, and then doing. It involves repetition and imitation, but entails a high degree of understanding as well.

## III. METHODOLOGY OF RESEARCH AND ORGANIZATION OF THE REMAINDER OF THE REPORT.

The procedure. The information for this paper was obtained from several sources. First, it was gathered through the consultation and analyzation of library volumes, periodical resources, and reports written by educators, noted scholars, and theorists in the field of music

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[1]Kendall, "Talent Education - The Violin Teaching Methods of Mr. Shinichi Suzuki," 4.

education. Likewise, some information was gathered from a television presentation of Suzuki with some of his students from Japan. Also, certain ideas and concepts were confirmed from the viewing of a film on Mr. Suzuki's Talent Education program entitled "Happy Children of Japan," which was made in Japan in 1961. Further, the writer obtained information through correspondence and a visit with the primary proponent of the Suzuki method in the United States, Mr. John D. Kendall of Southern Illinois University. On two occasions the writer witnessed demonstrations with several young children of the Suzuki method of violin teaching. The first was by Doris Preucil at the State University of Iowa, and the other was presented by Mr. Kendall himself. Finally, some information for this project was obtained through interviews and discussions with Dr. Francis J. Pyle, musicologist and music educator at Drake University, Des Moines, Iowa.

The organization. The second chapter of this report contains the information which was gathered as a result of the research. This material includes the theories of the Talent Education movement as well as data concerning its employment in both Japan and the United States. The third chapter then presents the writer's personal evaluations and conclusions regarding the present programs in Talent Education, the justification of the method in relation to

educational theory, and the future prospects as to the success or failure of Talent Education in the United States.

## CHAPTER II

## REPORT OF THE STUDY

In conducting the research for this report, the writer found that Suzuki has a well defined philosophy which supports his Talent Education program. It was obvious that the basic ideas contributing to this philosophy are not necessarily new or unique, but that they are so combined that they provide a new, creative approach to the education of young people.[1]

### I. THEORIES AND PHILOSOPHIES OF SHINICHI SUZUKI

General education. In a number of his writings and speeches, Suzuki presented many of his beliefs which are basic to his educational philosophy in general. First of all, he stated that "every child can be educated."[2] Secondly, he proposed that if nothing is done to educate a child, the child will learn nothing.[3] Further, he presented his belief that "the human being is a product of his environment."[4]

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[1] Kendall, "Talent Education - The Violin Teaching Methods of Mr. Shinichi Suzuki," 8.

[2] Suzuki, Every Child Can Be Educated, p. 1.

[3] Shinichi Suzuki, "Outline of Talent Education Method," Violins and Violinists, XXI (March-April, 1960), 61.

[4] Kendall, "Talent Education - The Violin Teaching Methods of Mr. Shinichi Suzuki," 5.

Thus, all children are born with great potentialities and with the capabilities for very high achievement.[1] This potentiality was defined by Suzuki as "brain capacity," or the ability one has to catch things outside of himself, take them in, and then release the resultant sort of energy in the form of actions.[2] The success which one finds depends somewhat upon the speed at which he can go through this process, but mainly upon his environmental guidance, education, and adjustment. Thus, Suzuki stated that ". . . attention should be given to a child's education from the day of his birth."[3] Just as young children all over the world learn to speak their native languages very fluently while still very young, acquiring a vocabulary of over 3,000 words by the age of six, so these children can develop other talents beside their linguistic talent if they are exposed to the correct methods for developing these abilities. "Any child will learn any language according to the conditions in which the child is reared."[4] Thus Suzuki

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[1]John Kendall, "A Report on Japan's Phenomenal Young Violinists," 242.

[2]Shinichi Suzuki, "Outline of Talent Education Method," 61.

[3]Shinichi Suzuki, "Every Child Can be Educated," 1.

[4]Shinichi Suzuki, "Outline of Talent Education Method," 59.

proposed simply that, "a child's abilities develop by being developed."[1] In his booklet, Children and Talent, Suzuki wrote that in this light, the common sense notion that the talents of human beings are inborn is entirely demolished since it proves that no persons are born with special aptitudes.[2] Further, Suzuki stated, "It is my belief that innate superiority or inferiority is basically nothing but a relatively superior or inferior ability to adjust to environmental conditions."[3]

Other more incidental ideas or theories realized by the writer were the following. Suzuki stated that the earlier a child's education is begun, the better it is.[4] Also, he explained that the ". . . repetition of experiences is important for learning."[5] If a child repeats a thing many times, it becomes a part of himself as his own talent.

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[1]Shinichi Suzuki, "Every Child Can Be Educated," 2.

[2]Albert A. Wassell, "A Visit With Shinichi Suzuki in Japan," American String Teacher, XIV (Summer, 1964), 9.

[3]Suzuki, "Every Child Can Be Educated," 4.

[4]Suzuki, "Outline of Talent Education Method," 60.

[5]Clifford A. Cook, "Japanese String Festival," Music Educators Journal, IVL (November-December, 1959) 4, and John D. Kendall, "Talent Education - The Violin Teaching Methods of Mr. Shinichi Suzuki," 5.

Further, the adult human environment including the parents and the teachers must be of a high level and continue to grow as the child grows. Another basic theory is that competition is not the best means of motivating the child, but rather an atmosphere of cooperation, of working together, and of helping others to find personal enjoyment is the best motivation.[1] Likewise, children must never be forced in the development of their talents, but rather persuaded to practice and study.[2]

One significant aspect of the Suzuki philosophy and method is that the parent, who actually is the child's intellectual environment, is of prime importance and must work for the child's development.[3] For instance, he must first of all be interested in the education of his child, then attend each lesson and class with child, study the manuals, learn the same material, and then patiently guide the child in his home study and practice.[4] Also, the

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[1]John Kendall, "Violin Teaching for Three Year Olds," The Instrumentalist, XIV (March, 1960), 66; and John Kendall, "Talent Education - The Violin Teaching Methods of Mr. Shinichi Suzuki," 7.

[2]"Playing by Ear," loc. cit.

[3]Kendall, "Violin Teaching for Three Year Olds," 65.

[4]Kendall, "Talent Education - The Violin Teaching Methods of Mr. Shinichi Suzuki," 8.

parent is responsible for discipline which is based not on the child's fear of punishment, but on personal love, attention, and time given to the child's learning experiences.[1] Finally, Suzuki stated that his philosophy is based upon emphasis of the "heart," ". . . on making a better world through better people, on international goodwill, on 'The Happiness of All Children.'"[2]

Music and music education. In the booklet, "Every Child Can Be Educated," Suzuki pointed out his belief that the most important element in musical education, whether in private lessons or school instruction, is aimed at the development of the ear for music. This naturally can be done only through listening to music by means of records, tape recordings, or live performances. Just as linguistic sense and an ear for a language develop gradually over a period of time, so musical sense and a musical ear develop gradually.[3] For example, Suzuki suggested playing one piece of great music for a newborn child everyday for a period of about six months. After this time, it will be noticeable

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[1]Kendall, "Talent Education - The Violin Teaching Methods of Mr. Shinichi Suzuki," 9.

[2]Clifford A. Cook, "Genius By the Gross," Oberlin Alumni Magazine, (May, 1964), 4. (Reprint)

[3]Suzuki, Every Child Can Be Educated, 5.

that the child not only recognizes the piece, but will have it memorized. Thus, if a child is brought up listening to good music that is performed well, he will certainly develop an excellent ear for music.[1]

A second principle of music education expressed by Suzuki was that of thorough mastery. When the child reaches the place where he is ready to play his first piece, he learns it well and thoroughly. Then, instead of dropping this piece to go on to the next, the second piece is added and both are studied. As soon as the child can play the second piece well, the third is added and all three are studied. With the addition of the fourth piece of music, study of the first is reduced somewhat, and emphasis is placed upon the second, third, and fourth. About this method, Mr. Suzuki made the following statements:

> By this means, while new pieces are added, emphasis is laid on increasing the ability to play the pieces already learned, thus increasing little by little the performing skill.
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> As the abilities are developed gradually in this way, the skills accumulated will add up to an ever increasing store of basic ability making possible further great advances in ability.[2]

Speaking of the young violin students who begin

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[1] Ibid., p. 3.

[2] Ibid., p. 7.

studying as young as three years of age, Suzuki told how they learn by rote for at least the first year and usually for two or three years, depending upon the individual. The students are able to do this by first listening to recordings, tapes, and live performances of the music which they are to study, and getting the sound in mind and ear well before attempting to play the music. This logically involves a fair amount of imitation which should not be feared as it simply provides a fine tonal model for the children to follow. Pertinent here is the statement of Pablo Casals to the effect that "most players are slaves of the printed page."[1] However, at the time the child reaches a level of reading readiness, he is then taught to read the music which he has first learned to play.[2] Kendall explained that this delay in note reading is of value in that it enables the student to become established in his technique without the hindrance of notes, music, and music stands, and it aids in developing the child's ability to memorize. However, even after learning note reading, the student still continues to listen to the music before beginning to study it.

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[1]John Kendall, "The Resurgent String Program in America," Music Educators Journal, L (September-October, 1963), 51.

[2]Kendall, "A Report on Japan's Phenomenal Young Violinists," 241.

The violin lesson is theoretically a "private" instruction session, but often it is carried out much like the European class method.[1] With four or five children in the studio at a time, the teacher works with one student for about ten minutes until the child shows sign of fatigue. Then the teacher lets the first student rest and works with another while the other students are listening and just being in the musical environment. Sometimes the group will work out a particular point together, but it is not necessary to do so at each lesson.[2] At designated times each month, all of the students gather for large class sessions at which they play together in unison ensemble the music which they have studied.

Another belief of Suzuki is that only the very best music be used for very young children. Starting with the French folk song, "Twinkle, Twinkle, Little Star," and the Variations composed by Suzuki, the student almost immediately moves into the study of folk music and works by Bach, Mozart, Vivaldi, Handel, and Beethoven, using this music as a basis for actual technical study. Thus

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[1]Cook, "Genius By the Gross," 4.

[2]Wassell, loc. cit.

practically no scales or standard etudes are studied.[1]

In close connection, another basic aspect of the Suzuki philosophy is that all children should study the same common repertoire. Not only does this provide for large community concerts which can be easily organized and conducted, but it helps the children in that they have many opportunities to hear others playing the music which they will learn.[2] Thus this stimulates the atmosphere of working together in which the more advanced students help the younger ones. Also, it gives each child the best repertoire for his instrument which he can play alone or with others.[3]

There are various principles of the Suzuki teaching philosophy which Mr. John Kendall has elaborated upon. For example he endorsed the staccato approach to teaching violin bowing. Instead of beginning with long bows, the student first learns to play a rapid series of notes, four sixteenths and two eighths, in the middle of the bow. He continued by explaining that besides laying the foundation for the detache and staccato bowings, it aids in rhythmic,

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[1]Kendall, "Talent Education - The Violin Teaching Methods of Mr. Shinichi Suzuki," 8.

[2]Kendall, "The Resurgent String Program in America," 9.

[3]Ibid., p. 7.

accoustical, and muscular control.[1] One important mental process related here is that the student stop, think, and then prepare the bow and fingers before playing each pattern.

A further idea brought out by Kendall was the idea of eliminating all extra parphernalia. For instance, he stated that the violin and bow are basic, but that the addition of other non-musical objects (music, music stand, chair, case, rosin, shoulder pads, mutes, extra strings) just tend to discourage the young student by making his learning environment too complex.[2] If the child is presented with only the instrument and bow, he may concentrate his activity on the instrument itself, the position, the sound, and the process of playing. Likewise, with the elimination of the chair, the student is able to achieve a good stance, correct posture, a feeling of flexibility and mobility as well as poise while learning to play.[3] The freedom of bow movement which results aids greatly in musical phrasing and tone control. Often Suzuki has the children march around the piano in time to the music which they are playing, stand on

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[1]John D. Kendall, "Listen and Play News Exchange," (Edwardsville, Illinois: Southern Illinois University, 1964), p. 3. (Mimeographed.)

[2]Kendall, "The Resurgent String Program in America," 46.

[3]John Kendall, "Eliminate the Chairs for Violin Teaching," The School Musician, XXXV (January, 1964), 49.

one foot while playing, or do deep knee bends. The good posture which is assumed from practicing while standing may eventually be transferred to good posture when the child is seated for orchestral playing.[1]

Kendall further stated that emphasis should be put upon repetition which gives the student a sense of security. Progress should not be measured by the amount of material covered, but by the developed ability to achieve good tone, good bowing, and good intonation.[2]

There are several incidental aspects of the philosophy which are important. First of all, each child moves at his own rate of speed without being pushed or forced. Secondly, the teacher must be ingenius enough to invent games, exercises, gymnastics, and mental challenges to stimulate the students at all levels.[3] Further, the children must be made aware of and acknowledge the importance of their task. They must be taught respect for the music, the instrument, and the teacher. In Japan this is signified by the teachers' and students' ceremony of bowing at the

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[1]John Kendall, "Eliminate the Chairs for Violin Teaching," The School Musician, XXXV (January,1964), 50.

[2]Kendall, "The Resurgent String Program in America," 48.

[3]Kendall, "Violin Teaching for Three-Year-Olds," p. 67.

beginning and end of each lesson.[1] Very important is the fact that the teachers in a Talent Education program must cooperatively work together, agreeing on procedures, music, positions, and even musical interpretation.

Finally, Suzuki expressed the idea that the purpose in teaching young children music is not to make professional musicians of them. Rather, it is to help them develop a sensitivity and love toward music and art which can be very important things to all people since they are the things that make lives rich and beautiful.[2]

The method. Even though the Suzuki method of learning to play the violin is not a set system from which no deviations are made, a child will follow a general pattern of activities in learning to play. First of all the parents will begin a daily schedule of playing violin music recordings with emphasis on the first piece to be learned, "Twinkle, Twinkle, Little Star with Variations."[3] Some weeks later, the child is taken to some lessons where he may watch and listen to other children. Finally, the violin instrument,

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[1] Ibid.

[2] Cook, "Japanese String Festival," 41.

[3] Kendall, "Talent Education - The Violin Teaching Methods of Mr. Shinichi Suzuki," 11.

usually one-sixteenth size, is placed in the child's hands at his first lesson. He is taught how to hold and place it by what is called the numbers game. At the count of one, the student holds the instrument at arms length pointing downward with his hand on the body close to the neck. On two he turns the instrument so that the bottom is pointing up, and the scroll to the floor. On three, he turns his head to look over his left shoulder. With the count of four, the child is instructed to bring the violin to the position at the neck without reaching out with the body to get it.[1] On five, he moves the left hand back and forth along the neck of the instrument, and on six he swings the left elbow to the right and left beneath the instrument.[2] All of the while emphasis is placed on keeping the spine straight and the chest up.[3]

Similar games are used in other ways. The bow balance is practiced by correctly placing the bow on the string at its balance point and then lifting it off about ten inches and replacing it again easily in rhythm without

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[1]Idea brought out by Mr. John Kendall in a Demonstration at Iowa City, March 19, 1965.

[2]Demonstrated by Mrs. Doris Preucil in a presentation March 14, 1965, in Iowa City, Iowa.

[3]John Kendall, Listen and Play, Book I, (Evanston, Illinois: Summy-Birchard Company, 1961), p. 7.

sounding a string. This is done to gain control of the bow.[1] Also, the child will practice the elevator game which involves moving the bow in big upward and downward motions while held at first a vertical and then a horizontal position at arms length.[2] Further, after tucking the violin in a rest position under the right arm to protect the bridge, the child may be instructed to reach his left hand to the ceiling, touch his head, shake his left hand, and to practice holding his two middle left hand fingers together, then the first two fingers together, and then the third and fourth fingers together.[3] These exercises, Kendall explained, are most effective when used with groups of students.

When the child feels comfortable holding the instrument, he begins by playing short staccato rhythms in the middle of the bow where a piece of tape has been placed on the bow stick to help him see the correct placement. Playing open strings only on what is called the E-string platform or the A-string platform, the child practices a basic running, running, walk, walk pattern consisting of four

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[1] Ibid., p. 8.

[2] Demonstrated by Mrs. Doris Preucil in a presentation March 14, 1965, in Iowa City, Iowa.

[3] Ibid.

sixteenth and two eighth notes.

Next, the child is taught to place the first three fingers of the left hand on the strings in the close two-three pattern. This is made easier by placing tape frets on the fingerboard so that the child may see and feel where his fingers should be placed.[1]

Soon the child begins to study his first piece which is "Twinkle, Twinkle, Little Star with Variations." In order to learn control on an open string at the end of a phrase, the child may be told to play an up-bow like an airplane taking off which keeps on going up after the bow is used up.[2] Also, the child might be told to stand on his tiptoes for an up feeling as well as to alternate the weight on his feet from the left foot on an up bow back to both feet on a down bow.

As the student progresses with the help of his teacher and parents, he listens to new recordings of music, works out the fingering patterns, and soon learns to play works by Bach, Handel, and Vivaldi. The development of

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[1]Kendall, "Talent Education - The Violin Teaching Methods of Mr. Shinichi Suzuki," 11.

[2]Ideas expressed in a demonstration by John Kendall in Iowa City, Iowa, March 19, 1965.

technical skills such as shifting, vibrato, and bowing grow out of the study of this music rather than other etudes and exercises.

At certain times when many of the children gather together to play in unison ensemble, they work out several games while playing the music. For instance, with the group divided into two separate orchestras, they alternate playing back and forth at the clap of the teacher's hand.[1] Having thoroughly memorized the music so well, the children are eventually able to stop and start a piece at most any place in the middle of phrases or difficult passages. Also, having chosen partners, the children play the first variation of "Twinkle, Twinkle," and shake hands with their left hands whenever they play an open string in the song.[2] In much the same manner, the teacher may ask the child questions and carry on a conversation with him while he is playing a piece to aid in developing complete mastery of the work.[3] Another exercise which works well is to have the children move the fingers of the teacher to correct out of tune notes while playing a scale. Then, the partners should observe

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[1] Ibid. [2] Ibid.

[3] Stated in the film, "Happy Children of Japan," made in Japan in 1961.

each other while playing a scale to correct the fingers if the notes are not played in tune. Finally, the partners may play a piece together by having one child do the fingering with the other standing directly behind him to do the bowing. The teacher should then point out to the children that the person with the bow is the real "boss" as he sets the rhythm, determines the tone, and produces the sound.[1]

After the child has finished the second manual of pieces to be learned including the Vivaldi a-minor Concerto, and if he has reached a definite reading readiness stage, he is then ready to begin learning to read notes. Even though the teacher is free to present note reading in his own way, a few important points must be remembered. For instance, the child must be taught from the beginning, adding one new step at a time just as he learns to read his written language after already gaining a high degree of linguistic ability.[2] Kendall suggested first moving from sound to the symbol, and then working from the symbols to the playing. All of this should be related to the easier music on which the child has previously concentrated.

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[1]Demonstrated by John Kendall at Iowa City, March 19, 1965.

[2]John Kendall, "Listen and Play News Exchange," 1964, p.4.

Then in teaching rhythms, the child should begin by playing them on one pitch only. Likewise, it is often easiest if he can associate a verbalized description with the symbols such as "quar-ter, quar-ter, two-eighths," After an understanding of note reading fundamentals is gained, the child should practice reading under pressure to keep going despite errors in order to develop his skill well.[1]

Thus, with concentrated work and effort, the child will gradually develop his skill and talent to gain real joy and satisfaction in music.

## II. THE SUZUKI METHOD IN JAPAN

Application. Even though Shinichi Suzuki first formulated the ideas of Talent Education some thirty years ago, the program as such has been in progress in Japan now for about eighteen years. Suzuki supervises the nationwide network of extension classes which have an enrollment of over 4800 students, almost all under the age of twelve years.[2] There are about seventy teachers giving instruction in over forty-five centers throughout the country.[3]

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[1] Ibid., p. 5.

[2] "Playing By Ear," p. 36.

[3] Kendall, "A Report on Japan's Phenomenal Young Violinists," 242.

Each year since 1954, about 1500 students have gathered at the Tokyo Sports Palace to play together in a festival for parents, teachers, and spectators. Further, each summer since 1949, the pupils, their parents, and teachers have gathered for a four-day summer school in Matsumoto for the exchange of ideas, and for the enjoyment gained in making music together.[1]

Results. The results of the Talent Education program in Japan have been very impressive. For example, over 8000 children have studied the violin through the program. Even though the main purpose stated by Mr. Suzuki is not to train artists but to provide all children with the opportunity to develop their musical potential, many very fine violinists have come from the Talent Education program. Some of them are Toshiya Eto, faculty member at Curtis Institute; Koji Toyoda, concert master of the Cologne Chamber Orchestra; Hidetaro Suzuki, student at Curtis; Kenji Kobayashi, student at Julliard; and Yoko Arimatsu and Tomiko Shida, students of Grumiaux, the great violinist.[2]

Further results center around the fact that very

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[1]Kendall, "Talent Education - The Violin Teaching Methods of Mr. Shinichi Suzuki," 4.

[2]Ibid.

young children have developed their music abilities to an advanced stage, and can learn to play the violin even at the young age of three years. The particularly important aspects are that the pupils play with good intonation, develop a marked degree of tonal memory, assume fine holding positions, develop fine, free moving bow arms, and possess a feeling for perfect rhythm.[1]

Reasons. The writer's research revealed that there are a number of possible reasons for the success of Talent Education in Japan. The first and most basic reason is that the movement was formulated by and is being directed by Mr. Suzuki, an outstanding personality who possesses a sincere belief in the abilities of mankind, and a personal sense of duty to help others find satisfaction in their lives. For instance, Mr. Suzuki states, "It is not enough just to try to prevent the use of the nuclear bombs; we must do something helpful for people everywhere."[2] Because of his beliefs, he has been considered among the highest of educators and humanitarians in the world.[3]

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[1]Wassell, op. cit., p. 10.

[2]Cook, "Genius By the Gross," 5.

[3]Ibid.

The second main factor contributing to the success of Talent Education in Japan is related to the socio-economic level of the people who participate in the program. Because brass and woodwind instruments are very expensive, the violin is the most practical instrument to study since with bow and case it costs only about ten dollars. The lessons cost from about $1.40 to $2.80 per month plus about fifty cents for each group lesson. Even though this may seem like a small amount of money to Americans, it is a real burden to low income families in Japan.[1] Since violin study requires financial sacrifice on the part of the family, the young pupil senses the seriousness of his study and the desire of his parents for him to learn.

Further, in a country which is dominated pretty much by caste, a system in a society which sets up divisions based upon wealth and heredity, the people often find that the only way to break caste is to excel in the arts.[2] Historically, this was revealed in the lives of two Baroque, Italian composers, Giovanni Battista Vitali, and Antonio Vivaldi. Even in America in its earlier years, the one way

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[1] "Talent Education - The Violin Teaching Methods of Mr. Shinichi Suzuki," 16.

[2] Statement made by Dr. Francis J. Pyle in an interview.

to move from one class to another was through developing abilities in the arts. For example, this was proven not only in the lives of many popular musicians, but also in the accomplishments of Leonard Bernstein, now conductor of the New York Philharmonic Orchestra.

A further reason for Suzuki's success may lie in the fact that there is no stigma attached to the study of the violin in Japan. About one-half of the students are boys which reveals that there is no attitude toward violin playing as being a feminine activity.[1]

Likewise, growth of the violin instructional program may be due to the fact that there are no band or instrumental programs as such in the public schools because the costs of band instruments are too expensive for parents or schools to afford.[2]

## III. THE SUZUKI METHOD IN THE UNITED STATES

Application. In the United States today, there are a number of ideas which are strongly supported by teachers and parents, but which are contrary to the philosophy of

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[1]Kendall, "Talent Education - The Violin Teaching Methods of Mr. Shinichi Suzuki," 17.

[2]Ibid.

Suzuki. The first of these is that the fourth grade (ten years of age) is the best time to start a child's study of a string instrument. Secondly, it is believed that children should first study the piano and learn to read music before studying another instrument. Thirdly, many believe that rote teaching is harmful and that note reading should be introduced very early in the learning process. Further, it is thought that young children need childish music, and that drill work in scales and etudes is important for sound technical development. Just as it is thought that teaching is the full responsibility of the teacher, so it is believed that competition is the best motivation for pupils. Finally, the idea is held that listening to recordings will result in the students imitation without creative interpretation.[1]

Even though these ideas are prevalent, the Suzuki method of teaching violin has been started in a number of cities, towns, and schools. Almost all of these programs, functioning independently one from another, utilize a series of three Listen and Play manuals by John D. Kendall. These manuals are mainly for the use of the teachers and parents, and follow the same teaching procedures which

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[1]John Kendall, "Violin Teaching for Three-Year-Olds," 64.

Suzuki uses.

In Minneapolis, Minnesota, Walter Targ, violinist with the Minneapolis Symphony, adapted the Suzuki method for use with twelve students, four to seven years old. Targ explained that the students ". . . learn to take pride in the violin as a musical instrument, not a toy."[1] Likewise, in Iowa City, Iowa, Mrs. Doris Preucil has twenty-three students in a program which has been in progress for about eighteen months.[2]

In 1963, a former student of Suzuki, Miss Hiroko Yamada, and Clifford A. Cook at the Oberlin Conservatory, started thirty children in a program to study the violin by the Suzuki method.[3] Once each week, short individual lessons were given the children, ages three to six, and their parents.[4] Even though the program was hampered somewhat by occurences of childhood diseases, promising results were obtained.

On a larger scale, over one-hundred elementary schools in North Carolina began the listen and play approach

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[1]"Small-Fry Violinists," Look, XXVIII (July 14, 1964), 80.

[2]Statement by Doris Preucil at a demonstration, March 14, 1965.

[3]Cook, "Genius By the Gross," 2.

[4]Clifford A. Cook, "Roth and Educators Laud Suzuki's Methods," Orchestra News, III (May, 1964), 8.

in 1962.[1] Likewise, in DeKalb, Illinois, a program involving over 325 third grade children in the city school system was begun in 1963 under the direction of Carl Shultz.[2] Each child was provided with a violin, and received one twenty minute period of class instruction per week.

Results. Because the Talent Education programs in America are all still very new, any definite evaluation of results cannot be made. However, several individuals have expressed their beliefs as to the limited results obtained thus far.

Miss Patricia Ann Green of the Marshall University Lab School in Huntington, West Virginia, stated that the parents were an encouraging factor in her program involving second and third grade students.[3]

About his program in Minneapolis, Mr. Targ stated that the younger students had to drop out as the "spread" in ages was crucial. Also, he stated that parents were generally cooperative, that the use of the piano in classes aided good ensemble and rhythm, that the taped frets on the

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[1]Kendall, "The Resurgent String Program in America," 45.

[2]Kendall, "Listen and Play News Exchange," 1964, 7.

[3]Ibid., p. 8.

fingerboard contributed to good intonation, and that the use of toys and games were useful in keeping close interest.[1]

A violinist in the Los Angeles area, Mary E. Laporte, reported that it was difficult and almost impossible to maintain contact with the working parents. Also, working with a class of fifteen students at first, she found that it was soon necessary to work with smaller groups.[2]

Using the Suzuki method in a remedial way with violin students, Elizabeth Koster, New Britain, Conneticut, reported, "I find that they are profiting a great deal from listening to the record, playing from memory, and constant repetition of already learned pieces with constant attention to posture and greater relaxation."[3]

Finally, excellent results have been reported by Yvonne Tait of Tucson, Arizona, and Mr. Theodore Brunson in Mankato, Minnesota. These people have conducted programs with the Suzuki method applied in mixed string classes.

## IV. EVALUATION OF THE SUZUKI METHOD BY AUTHORITIES IN THE PROFESSION

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[1]John Kendall, "Listen and Play News Exchange," (Edwardsville, Illinois: Southern Illinois University, 1965), p. 7. (Mimeographed.)

[2]Ibid., p. 5. [3]Ibid.

Negative. A number of persons have expressed their belief that the Suzuki method of Talent Education does not present a universally acceptable philosophy for musical education. For example, one criticism was that ". . . this work does not fit into the general mainstream of our present-day psychology of learning and the methods which stem from it."[1] Not only does the Suzuki method not provide for individuality, it also provides no choice or chance to express satisfaction or dissatisfaction. However, it must be recognized that in many worthwhile endeavors, there often is little opportunity for the expression of individuality or satisfaction.[2] Further, because of the rushed, crowded atmosphere of the American home, the Suzuki method which is based on family sacrifice and activity, may not be accepted widely in the United States.[3] Likewise, it may not succeed if parents are not willing to work with the teachers and children, giving of their time and energy on a regular basis.[4]

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[1]Herbert F. A. Smith, "Some Conclusions Concerning the Suzuki Method of Teaching Violin," American String Teacher, XV (Winter, 1965), 2.

[2]Ibid. [3]Ibid.

[4]Kendall, "A Report on Japan's Phenomenal Young Violinists," 241.

Melvin Schneider posed the question about teaching music which would provide the child with intellectual growth and development of a technique which would help the child communicate and express himself rather than just display his technic as a musical feat.[1] Secondly, he suggested that the pupils and parents should have more part in the creativity rather than just acting as automatons. Likewise, since the Suzuki method is based on the single melody, Schneider suggested that more might be gained from string quartet and ensemble instruction in the United States where the music civilization is centered on harmonic learning. Further, he stated:

> Thus each student automatically learns to hear the total composition, which, as an integrated unit communicates more than any of its parts are able to convey and the message is thereby much more adequately revealed.[2]

William Lincer, first violinist of the New York Philharmonic, questioned the idea of thousands of children playing the same music, with the same general technique, with the same amount of bow, and with the same nuance of inflection. In like manner, another authority questioned the transplant of the Suzuki method to the United States

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[1]Melvin Schneider, "Thanks to Suzuki," American String Teacher, X (November-December, 1960), 12.

[2]Ibid.

without first making several adjustments.[1]

In regard to the idea of rote teaching so that all children might develop an ear for music first, Dr. Francis J. Pyle, musicologist and music educator at Drake University, stated that people with a very good ear for music may neglect ever learning to really read music well. Likewise, in connection with the idea of minimized competition, he expressed the belief that a certain amount of discrimination is important. Also that there can be no such thing as no competitive element in any situation since as soon as one reaches a fairly high level of achievement, he naturally is judged, and must evaluate himself in respect to the accomplishments of others.[2]

Positive. Affirmatively stating that the Suzuki method will work in the United States, John Kendall explained that there is not a magical formula for its success, but that a related series of conditions must be made.[3]

## V. NEGATIVE FACTORS IN ADOPTION

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[1]Paul Rolland, "P.S: Philadelphia," American String Teacher, XIV (Spring 1964), 6.

[2]Views expressed by Dr. Francis J. Pyle in a personal interview.

[3]Kendall, "The Resurgent String Program in America," 45.

Concerning the success of the Talent Education movement in the United States, a number of hindrances to the complete adoption of the Suzuki program as it has been carried out in Japan were found. The first of these negative factors, as stated by John Kendall, is due to the highly organized and set program of music education in the American public schools.[1] Secondly, Kendall stated that another retardant to the Suzuki method is the immense size of the country of the United States in relation to Japan.[2] Because of the vast size, it would be nearly impossible to carry out a highly organized, uniform, nation wide organization which acts as a broad administrator.

A third major factor contributing to the unlikely successful adoption of Shinichi Suzuki's program concerns the fact that the American society is somewhat more sight orientated than it is sound orientated. According to Paul Rolland, music educator who has experimented with the Suzuki method, American young people are growing up with a continuous exposure to ugly sounds and bad intonation. Thus, he stated, "Under such conditions their ears do not develop and they remain insensitive to beauty of sound and

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[1]Kendall, "Listen and Play News Exchange," 1964, p. 1.

[2]Ibid.

expression."[1]

Just as the auditory envirnnment is a hindrance, so the socio-economic status of the American people may be a possible block to success. From his personal experiences, the writer found that in a highly democratic society where the people have or can obtain all that they desire in material things, the pursuit of this personal material wealth or success may and sometimes does become the predominant motivating factor for many people. Thus the people, generally speaking, may not want, or strive for aesthetic beauty and true satisfaction in their lives. Further, in the extreme passive state of character which of late, according to the various news media, has supposedly encompassed the American people, a sense of pride in themselves, in their culture, and in their true self-accomplishment has somewhat degenerated.

Likewise, another negative factor in the adoption of this method which is closely linked to those just mentioned concerns the role of the parent. In Japan, the parents must first want the child to study the violin, then must attend the first lesson alone, accompany the child to all

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[1]Rolland, op. cit., p. 5.

of the following lessons, patiently assist the child with his practise, and practically learn to play the violin themselves. However, in the United States, while in many cases both parents work, the child is often cared for by a nurse, babysitter, or grandparent. Likewise, the parents are often involved in clubs, service organizations, and other personal interests. Thus, the possible lack of parent sacrifice and support of the program may be a hindrance to the Suzuki program.

Although the cost of the violin instrument is not a great sum in the United States, the cost of lessons may be more than the average family may wish to spend on a very young child. Also, since the beginning is often very slow due to the work for complete mastery before going on, parents, thinking that progress is measured in quantity rather than quality, may often impatiently push the child, create a highly competitive spirit, or feel that the progress does not justify the cost.[1]

Another difficulty which Clifford Cook emphasized was that in beginning such an education program, the lack of more advanced students who act as inspiring examples for

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[1]Cook, "Roth and Educators Laud Suzuki's Violin Methods," 9.

others makes it hard to build a program. Thus it takes, as Suzuki explained, about five years to really get a Talent Education program going.[1]

A further check on the possible success of the Suzuki method of teaching in the United States is found in another instrumental organization, the wind band. In America in the past fifty years, the band has grown to be a very popular organization found in almost all elementary schools, high schools, colleges, universities, and communities small or large. Its success has been due largely to its portability, its validity in the production of serious music, its versatile repertoire, its capability of presenting any element of music, its color and show in connection with marching and athletics, and its possible easier development than the orchestra.[2] Consequently it is apparent that the band is an organization of prestige and popularity which is definitely a major part of American music. Thus, unlike Japan where there are almost no bands at all, a Talent Education program in the United States must compete with another very strong instrumental program found in the band.

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[1] Ibid., p. 8.

[2] Ideas expressed by Mr. Don Marcouiller, Director of Bands, Drake University, in a graduate course in Band Technique. (Permission granted)

The question lies in whether or not a string program could become as nationally recognized, accepted, and respected as the band program is in the United States and the Talent Education program is in Japan.

A further block to the adoption of Mr. Suzuki's method in the United States was found in the need to overcome a stigma associated with the playing of string instruments. For instance, Mr. John Kendall expressed the fact that unlike the program in Japan in which about fifty percent of the pupils are boys, violin instruction in the United States has been considered a favorite feminine pursuit.[1]

## VI. RELATION TO BASIC SKILL TEACHING PRINCIPLES

In making this study, a number of correlations to the psychological principles of basic skill teaching were found. According to Dr. Hazel Weakly, Professor of Education at Drake University, a basic skill is that skill which enables one to live well in his particular society.[2] Some of the psychological principles or known truths which she

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[1]Kendall, "Talent Education - The Violin Teaching Methods of Mr. Shinichi Suzuki," 16-17.

[2]Definition and principles given by Dr. Hazel Weakly in a graduate course at Drake University, Fall, 1964. (Permission granted.)

proposes are the following:

> Each child is an unique individual. Learning is a matter of building relationships. Psychologically speaking there is no such thing as a first grade, a fourth grade, or a tenth grade math class; it is a place, not a state of being. Learning proceeds best if the purposes are understood by the learner. Learning is conditioned by the maturation of the learner. The student needs to recognize that he is learning as a basis for further learning. A part of the responsibility for the learning must be borne by the learner. Curriculum is a vehicle around which learning takes place. The process is just as important as the content.

Even though music education may not be fully included as a basic skill in Dr. Weakly's definition, music as a skill is very necessary to society. Proof of this statement is based upon the fact that music has been a part of mans' culture and heritage since the very earliest civilizations in which it may have appeared only as a rhythmic chant. Mr. Don Marcouiller, Director of Bands at Drake University and widely known clinician in music education, stated that "it is conceivable that an individual can get along without the arts, but certainly not a society."[1] Thus, in connection with Dr. Weakly's definition of a basic skill it may be stated that music is a basic skill which is necessary to man as a whole if he is to live well in the world. Further, music is a basic skill which is desired by men because it

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[1]Statement made in a graduate course in Band Technique, Spring, 1965, Drake University. (Permission granted.)

improves his lot in society and satisfies an unknown need.

With this criteria established, it may be said that the Suzuki method of teaching generally follows the accepted principles of basic skill teaching. First of all, the Suzuki method does recognize each child as an unique individual in that each child moves at his own rate of speed, and goes just as far as he is able without being forced. Also, the method considers the fact that learning is a matter of building relationships in that the child is taught to relate his technical learning to previous experiences and to other things with which a young person is familiar. Thus the pupil follows a logical progression of experiences as learnings are related one to another.

The relation of the principles of the Suzuki method to the psychological principle that learning proceeds best if the learner understands the purposes may seem to be unclear and somewhat in opposition since Suzuki's pupils are so very young when they begin to learn to play the violin. However, even though the beginning pupils are very young, they are impressed with the importance of their study, the respect which must be felt for the music, and the necessity of finding beauty in their self-expression.

A second psychological principle of Dr. Weakly which might be questioned in its relationship to the Suzuki philosophy concerns the fact that learning is conditioned by

the maturation of the learner. Since Suzuki believes that the education of the child should begin at birth, this might seem to be a direct contradiction. However, the Suzuki theory does coincide with this principle, but it proposes that the guidance of the child's maturation should begin earlier than what is generally accepted. This is done through the conditioning of the ear for music, and through the rhythmical games and exercises which are conducted for musicular coordination in learning the playing positions.

The psychological principle based upon the idea that a student needs to recognize that he is learning as a basis for future learning is directly related to the Suzuki concept of thorough mastery in which each process or step must be thoroughly learned before it can be built upon in the next learning process. Further, the concept that part of the responsibility for the learning must be borne by the learner is revealed in the Suzuki idea that a child must develop an ear as a basis for music learning just as one might need to develop his fingers, voice or facility for another skill.

Finally, the psychological principle that emphasizes curriculum as a vehicle around which learning takes place, making the process just as important as the content, is related to the Suzuki philosophy. In fact, this principle

more than any other coincides with the Suzuki method in that the unique aspect of Talent Education, as Mr. Kendall stated, is found in the new combination of ideas for the process of learning, which has already been outlined, rather than the formulation of new, basic ideas. The unique aspects of this process or method involve such things as the early beginning age, the means of developing the ear through listening to recordings, the important role of the parent, the rhythm activities which are associated with the beginning learning, the wide spread use of one common repertory, the practice of group unison playing, and the basic means of learning by rote.

## VII. RELATION TO VARIOUS AREAS OF LEARNING

Music. From the study it was apparent that since Talent education is based upon a general educational concept, it might be applied to many areas of learning. Logically, it would seem that if a musical instrument could be made small enough, it might be taught as Mr. Suzuki has taught the violin. This has already been proven somewhat in the recent application of the Suzuki method to the teaching of violoncello. For example, according to Mr. Kendall, cello teachers in Tokyo and Kyota, Japan, have used the Suzuki approach as well as a few 'cello teachers in the United States. The question resulting is whether

or not wind instruments such as the flute, oboe or clarinet might be introduced to very young children.

Academic subjects. In the application of Talent Education to other areas such as math, it was discovered that some research has been done. For example, Mr. Suzuki tried teaching arithmetic to about forty pupils in primary schools by what he called "The full-mark method." Using the mother tongue concept, the teaching was done until every child got full-marks (100 percent), and then education was begun and built upon what was learned. According to Mr. Suzuki and his experiment which covered five years, every child gained full-marks without exception.[1] In regard to the wide application of Talent Education, Mr. Clifford Cook stated that ". . . the only limitations lie in the imagination and ingenuity of teachers who apply these principles to other fields."[2]

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[1]Suzuki, "Outline of Talent Education Method," 62.

[2]Cook, "Genius by the Gross," 4.

# CHAPTER III

## SUMMARY AND CONCLUSIONS

From the data obtained in this study and presented in the report, the writer made a number of conclusions in regard to Shinichi Suzuki's Talent Education.

### I. SUMMARY

In this report, the writer defined the theories and philosophies related to Suzuki's Talent Education program in Japan. Also, Suzuki's method of teaching violin to very young children was explained. Further, the writer revealed how this method of teaching has been applied in Japan and the United States, and with what results in each case. Likewise, the critical appraisal of Talent Education by authorities in the profession was given along with a number of apparent negative factors in the successful adoption of Talent Education in America. Included also were the relationships which were found between the Suzuki philosophy and the principles of basic skill teaching which are accepted in the United States. Finally, some implications of the application of Talent Education to other areas of education in general were included in the report.

## II. CONCLUSIONS

In regard to the proposed blocks to the successful adoption of Suzuki's Talent Education in the United States, the writer drew a number of conclusions. First, since the main premise of the Suzuki method involves a beginning of the child's education long before he is of school age by presenting him with many new and different concepts than he might ordinarily receive, it was concluded that it might be possible for the schools to revise their theories so as to eliminate many of the elemental teachings which presently must be presented in the early grades. Also, even if the child was not presented with instruction through the Suzuki method until he entered school, it would be necessary for the schools to revise their instrumental programs downward from the present fourth or fifth grade beginning level.

Secondly, it was concluded that the size of the country may not prove to be a real block to successful adoption as was stated on page thirty-eight of this report. If it were necessary to have a national organization in Talent Education, the instant communications and transportation systems would make it possible. However, since there is not even a nation wide educational certification system, it was thought that Talent Education programs could be conducted very successfully on various local levels.

Thirdly, in relation to the socio-economic views stated on page thirty-nine of the report, another conclusion was drawn. Since there is no proof or indication that the majority of the American people are striving for aesthetic beauty, it was thought that this lack of desire on the part of many citizens may be a hindrance to the Talent Education movement in the United States.

Finally, in connection with the finding that string playing is often considered a "feminine pursuit," it was generally concluded that if Talent Education is to succeed in the United States in a day of emphasis upon physical fitness councils, pop art, guitar strumming hobbyists, scientific advancement, intellectual gain, and the revolutionized school systmes, it will be necessary that there be the evolution of a new respect for the arts, for the orchestral ensemble, and especially for the string player.

In respect to the relationships between the Suzuki philosophies and the given psychological principles of basic skill teaching, further conclusions were drawn. Concerning the early age at which Suzuki suggests starting the training of a child in a musical skill in realtion to the principle that learning is conditioned by the maturation of the learner, the writer felt that the older the child is when he begins, the more problems he must overcome

quickly since he has not grown up or come through the maturation processes with the proper training for ear development and for muscular control which facilitates the technique. Further, it was concluded that since Suzuki's ideas are not directly opposed to the educational ideas of teaching basic skills in America, the adoption of Talent Education would be logical and successful since there would need be no major change of principles and ideas which are considered today to be important, valid, and necessary.

Concerning the application of Talent Education to various areas of learning, other conclusions were also made. In connection with the area of music, it was thought that with some minor adaptations, certain aspects of Mr. Suzuki's teaching philosophy could be applied to the teaching of almost any musical instrument. For instance, while the application of the Suzuki teaching method to brass instruments with the exception of the trombone might be very feasible, it was thought that the application of the method to the teaching of woodwind instruments would technically be hindered in that instruments such as the flute and clarinet can not be made small enough to suit the hands of a small child. Further, in the area of other academic subjects, it was concluded that a great deal of research must yet be done. Also, in

connection with Mr. Clifford Cook's statement that the only real limitations lie in the imagination and ingenuity of the teachers, the writer felt that the limitations on the part of the students must be considered as well.

In regard to Suzuki's philosophies and theories, it was concluded that he holds well defined and logical ideas which fully support his methods of teaching children music.

Since it was found that the Suzuki method has been quite successful as it has been employed in a few instances in the United States as well as in Japan, the writer concluded that the pursuit of further employment would be beneficial to the string teaching program in the United States. Also, since it was found that the Suzuki method has been met largely with enthusiasm in the places it has been employed in the United States, it was concluded that the people on the whole may be very receptive to a Talent Education program.

Thus, even though many opposing ideas were expressed in regard to the success of Talent Education, the writer concluded that the pursuit of the development of a Talent Education program in the United States with the making of a few minor adaptations, would prove most beneficial to American music, music education, and education in general.

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